

and people he came to know, correcting and adding to our perception of the musician and the man.

He made three professional visits to Portugal – in 1880, 1906 and 1914 – as well as passing through Lisbon on his return from Argentina and Uruguay in 1916. In 1880 he took part in four concerts at the Teatro de São Carlos, Lisbon, composing and directing the orchestral version of the barcarolle “Une nuit à Lisbonne”. In 1906 he performed at the Teatro de São João in Oporto, as well as in Lisbon, once more at the São Carlos. In Lisbon again in 1914, four years after the Republican Revolution, he conducted performances of *Samson et Dalila* and of *Proserpine* at the Coliseu.

He knew three generations of Portuguese Royalty and was particularly attached to Queen Amélia, maintaining contact with her and King Manuel II, even after the Republican Revolution. The 3rd Organ Fantasy was commissioned by King Manuel, in exile.

Having settled in Portugal in 1981, the English musicologist and organist David Cranmer is currently assistant professor at the Faculty of Social Sciences and Humanities of the Universidade Nova de Lisboa, where he teaches in the Musicology Department. He gained his doctorate at the University of London (1997) and is a member of the Centro de Estudos da Sociologia e Estética Musical (CESEM), where he coordinates the research group “Music in the Modern Period”. He is also responsible for the Marcos Portugal project and for Caravelas – the Study Group for the History of Luso-Brazilian Music. In recent years he has devoted himself particularly to research into aspects of opera and theatre music in Portugal and Brazil in the 18th and 19th centuries. Other research interests include music in Anglo-Portuguese cultural relations, and the life and work of Camille Saint-Saëns.

“...le Désir est tout...” — Obras vocais de câmara de Ruy Coelho à luz do simbolismo *fin-de-siècle*

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Propõe-se a observação, à luz dos ideários e imaginários simbolistas *fin-de-siècle*, enquanto resposta ao naturalismo na arte e ao positivismo na filosofia, de aspectos técnicos e conceptuais de algumas das obras vocais de câmara que Ruy Coelho (1889-1986) escreveu em início de carreira, provavelmente no início dos anos 10 do século XX.

O exercício debruçar-se-á em particular sobre alguns momentos de *6 Kacides Mauresques* — ciclo escrito sobre poemas árabes ibéricos do século X, traduzidos para francês por Franz Toussaint e publicados em dois *Mercure de France* de 1909 — e de *Sur la jetée d’Alexandrie* — sobre um excerto de *Aphrodite*, romance de Pierre Louÿs publicado em 1896. Neste contexto será discutida a influência que a obra vocal de Claude-Achille Debussy, e em particular as suas *Trois chansons de Bilitis*, poderá ter exercido no compositor português — desde a procura por uma “correspondência perpétua entre os sentidos da frase escrita e as inflexões da frase cantada”, aproveitando as palavras de Louÿs a propósito de *Pélleas et Mélisande*, à reivindicação do mistério, do incognoscível, da ambiguidade, à valoração multiplamente significativa do sonho, do encantamento, da luz, da sombra e de outros conceitos estilisticamente sugestivos e evocadores na relação texto-música então explorada.

Edward Ayres de Abreu nasceu em Durban, África do Sul, em 1989. Iniciou os estudos de música em Portugal aos cinco anos de idade. Estudou no Conservatório Nacional, na Escola Superior de Música de Lisboa e no Conservatório

Nacional Superior de Música e Dança de Paris. Como compositor, destacam-se as obras *Inscriptions (X)*, estreada pela Orquestra Gulbenkian sob a direcção de Luca Francesconi, *Sinfonietta per orchestra classica*, pela Orquestra Metropolitana de Lisboa sob a direcção de Michael Zilm, e *Manucure*, estreada em 2012 no Teatro Nacional de São Carlos sob a direcção de João Paulo Santos e a encenação de Luís Miguel Cintra. É mestre em Ciências Musicais — Musicologia Histórica pela Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, tendo defendido a dissertação “Ruy Coelho (1889-1986): o compositor da geração d’*Orpheu*” sob orientação de Paulo Ferreira de Castro. Frequenta actualmente o Doutoramento enquanto bolseiro da Fundação para a Ciência e Tecnologia. É membro do CESEM, Centro de Estudos de Sociologia e Estética Musical. É membro fundador e Presidente da Direcção do MPMP, Movimento Patrimonial pela Música Portuguesa, no âmbito da qual tem concebido e coordenado diversos projectos editoriais e de programação musical. É Director-geral da revista *Glosas*, dedicada à divulgação da música de tradição erudita ocidental nos países de língua portuguesa. Como orador tem colaborado, em aulas, cursos ou concertos comentados, com a Fundação Calouste Gulbenkian, Teatro Nacional de São Carlos e Instituto de Filosofia Luso-Brasileira.

Infant-directed singing and responsive infant development: A literature review

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"Songese," also known as infant-directed (ID) singing, refers to the spontaneous way in which mothers, fathers, and caregivers sing to infants and young children. Despite the vast research by psychologists and sociologists on the developmentally co-occurring "motherese" or infant-directed speech, much remains to be discovered about various aspects of parent-infant singing as it affects infant musical development. For this reason this paper aims to provide an update of the evidence accumulated by reviewing all of the empirical or experimental studies that have been published since 1987 on ID singing, its driving factors, production and variations, and its impacts on cooperative development of early infant musicality.

In 2013, a psychologist identified ID- singing as encompassing musical genres to include traditional lullabies, playsongs and free adaptations by parents. Related research defined ID singing's acoustic characteristics as "different from those of non-ID singing" and showed that "both adult and infant listeners detect them." They include exaggerated rhythmic patterns, slower tempo, longer pauses between musical phrases and higher pitches. Far from one-directional, the work indicated that ID-singing elicits infant coordinated response to the hierarchical temporal segmentation of a mother-performed song. Since then, infant-directed singing has been examined via acoustic analysis in comparison to speech as a form of communication of emotion, affect management, and socialization. It has been studied across a number of interactive contexts, both ethological and lab-based. Although there is some evidence for infant response to rhythmic cultural demands, infant-directed song has not been extensively investigated in non-Western European cultural populations. Here, we aim to review the available evidence relevant to songese with a specific focus on children younger than 2 years of age and their developing rhythmic and melodic capabilities in response to it. Gaps in the literature and potential areas for future research are also discussed.